

The ART NEWS

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NO. 22 WEEKLY



"LE LIVRE DE LA CHASSE"

GASTON DE FOIX

One of the eighty-eight illuminations from this famous manuscript executed in 1387 and included in the exhibition of objects connected with Sports now on view at the Rosenbach Galleries, New York.

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The ART NEWS

S. W. Frankel, Publisher

NEW YORK, FEBRUARY 25, 1933

Art Inspired by Sports in Fine Rosenbach Show

Gaston de Foix's Magnificent Livre de la Chasse Cloué Exhibit Offering a Dazzling Array of Rarities

Dr. A. S. W. Rosenbach, in his Galleries at 15 East 51st Street, has just placed on view a most remarkable collection of rare manuscripts, early printed books, English prints, silver racing cups and other objects connected with sport. As a single attraction of outstanding interest, Dr. Rosenbach has brought forth his celebrated *Livre de la Chasse*; which was executed by Gaston de Foix in 1387 for Philip the Bold. This is the first time that New York art lovers have had an opportunity to study this superbly illuminated volume, which once belonged to King Ferdinand V and Queen Isabella of Spain, and has their coat of arms emblazoned as a frontispiece.

Written on one hundred and twenty five leaves of vellum, in double columns, this beautiful and historic manuscript epitomizes the finest traditions of the great age of illumination. Each of the initialed pages, framed in borders displaying a wealth of delicate invention, invites a lingering study. The two rectangles of exquisite lettering, widely spaced below the miniature, create a perfect balance, in which the decorative values of conventionalized ornament and of the text itself enhance the jewel like vivacity of the varied scenes depicted.

Almost every one of the eighty-eight illuminations invites detailed study and description, but within the brief limits of this article one can only mention a few of representative quality and beauty. The gorgeous panoply of mediaeval life is reflected in the miniature showing Gaston Phoebus enthroned in rich regalia, surrounded by his huntsmen and hounds. In a vivid depiction of "Stalking Harts by Means of the Stalking Horse," one lingers especially over the marvellous rendition of trees and flowering shrubs, reminiscent of the delicate precision of early Gothic tapestry design. And in the scene showing the "Curée, or Rewarding of the Hounds" the master hand of the illuminator communicates within the restricted compass of his design, the panting expectancy of the animals and the warm participation of the various onlookers. The illustration on this page, of the miniature showing otter hunting, is another fine example. In addition to the subjects mentioned, other pages are devoted to chronicles of deer, pheasant, wolf hunting, etc., as well as to depiction of fishing and falconry.

Besides its high aesthetic values, the manuscript is also notable for its remarkable pedigree. Executed as we mentioned before, for Philip the Bold, the book remained with the House of Burgundy until it was presented by Charles the Bold, then reigning Duke, to King Ferdinand and Queen Isabella of Spain, probably at the time of their accession to the throne. After that it remained in the Escorial until

(Continued on page 4)



"HUNTING THE OTTER," FROM THE LIVRE DE LA CHASSE MANUSCRIPT, 1387
This page from the famous illuminated manuscript executed by Gaston de Foix for Philip the Bold, is to be seen in the exhibition relating to Sports now current at the Rosenbach Gallery.

IMPORTANT SALES AT BALL & GRAUPE

BERLIN.—The sale at Ball & Graupe of the Baron Albert von Goldschmidt-Rothschild collection, mentioned in a previous letter, has been postponed to March 14.

On March 15 an exceedingly interesting collection of porcelain birds by Kandler will be dispersed, comprising the artist's most notable achievements in animal sculpture. Most of the figures of birds are in pairs, many specimens being mounted in ormolu of Louis XV period. Other outstanding items in the auction will be a clock by Gille the Elder, richly decorated with porcelain birds and bronze figures, a Beauvais tapestry and candelabras by Gouthière. A group of French XVIIIth century furniture, and a number of paintings will be offered on the same day.

In the latter category are found works by Dou, Metsu and examples by the Netherlandish masters of the XVIIth century.—F. T. D.

Fragonard Loaned By the Louvre to A London Exhibit

LONDON.—For the first time in its history the Louvre is to lend one of its pictures to a privately organized exhibition—"The Three Reigns" show, which, according to the *London Daily Telegraph*, opened at Sir Philip Sassoon's Park-lane house on February 21. The work is Fragonard's "L'Etude," which it is understood, is insured for £30,000 for the occasion.

The Queen, who is lending some snuff boxes from her collection, heads a distinguished international list of lenders. In addition to the Louvre, the Arts Decoratifs is represented. Mr. Andrew Mellon is sending a Fragonard—twenty pictures in all are coming from American exhibitors; Baron Louis de Rothschild contributes two splendid examples of De Troy's work from Vienna, whilst the representative English group of lenders includes the Fishmongers' Company.

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MODERN MUSEUM HAS NEW ROOM

A new and permanent feature of the Museum of Modern Art is the Architecture Room, which has been installed and decorated as an example of modern interior architecture, under the supervision of Philip Johnson, Director of this department. The furniture is designed by Le Corbusier, Pierre Jeaneret, and Charlotte Perriand. The colors of the room are gray, brown, and blue. Two walls of gray homespun have aluminum base mouldings. A third is covered by navy blue raw silk curtains, while the fourth is entirely covered with white fish net. Two windows in this side are of ribbed translucent glass.

Frequent exhibitions will be held in this room, featuring architectural designs, furniture materials, industrial objects and modern typographical design. Architectural books, photographs, and periodicals will be available to the public for reference.

Fine Exhibition Of Derain's Work At Durand-Ruel's

Recent Productions and Canvases of Various Periods Equally Divided in Display Arranged by Paul Guillaume.

By RALPH FLINT

Within hailing distance of its one hundred and thirtieth anniversary celebration, Durand-Ruel speeds up its exhibition program by setting before New World patrons the finest display of canvases by Andre Derain that has yet been brought here. Figure paintings, still-life compositions, and landscapes, are found, all of the top rank, half of the list in his very newest mood and manner. Paul Guillaume of Paris has made the selection for this Derain celebration, which should do much to fortify the painter's position among American collectors and connoisseurs. None of the canvases date back more than a scant seven years, and so we find Derain in that rich and mellow state of pictorial grace which has descended on him after his experimental period.

We see here one of those strange pranks of the modern movement, one of those beneficial transpositions whereby a man of such definite classical stamp as Derain gets a complete change of attack without loss of identity. While the artist essayed various post-impressionist attitudes along with the other Paris rebels of that so turbulent epoch, he has marvelously reverted to his earlier self-containment, at the same time taking along that inestimable treasure of a new style and a fresh pictorial enthusiasm. The Derain of the last decade has cast off every vestige of the bold and often brutalizing painter who once delighted in carving out forms of fortress-like solidity and impregnability, as we saw only last season in Maude Dale's Derain-Vlaminck show at the French Museum. The massive, theatrical manoeuvrings of his stunning post-impressionist "Le Vieux Pont" of the aforesaid exhibition are nowhere to be found in this Guillaume selection. Here we have only the grace and dignity of the mid-XIXth century men, but curiously disguised in a wholly XXth century selectivity of accent and brushstroke.

At first glance, his "Nature Morte à la corbeille de pain," dated 1933, might be mistaken for a particularly vigorous Chardin, but closer inspection reveals quite a different summarizing of detail and a more florid color sense. Derain has kept his little group of table accessories in a close-knit cluster of crisply defined forms and set them severely against an unrelieved background of luminous shadow, yet the whole matter has been carried out with an elasticity of touch and a fine ignoring of irrelevant half-tones that makes this the very acme of fine painting. The familiar Derain run of ochreous tones touching the deeper siennas as they turn finally into black, are noticeable here, as well as in most of the canvases, be they figure or still-life or landscape. Some-

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DERAIN EXHIBIT AT DURAND-RUEL'S

(Continued from page 3)

times they predominate as in the "Buste aux mains croisées" and "Le Joueur de Mandoline." Sometimes, due to predominance of rose tints, as in certain flower compositions, or because of a desire to keep to a wholly cool landscape scheme, they stand in abeyance. But, nevertheless, this tawny tone is still Derain's most characteristic tag.

His handling, in some of the newer compositions, is gaining in a fresh determination to keep the canvas alive and stirring from corner to corner. The "Jeune fille en blanc" is stroked with a curious intensity that is more suggestive of the painter's momentary passion of accomplishment than of any particular desire to achieve bravura of handling. It has nothing to do with the glamorous showmanship of the Sargent school of figure painting, and yet it has a marked beat that suggests some new and mounting desire on the painter's part to deliver his art from any static state. It seems to argue a new sort of romanticism, where a glamorous, half-expressed mode of utterance is being coaxed into being. I seem to see Derain reaching, like Picasso, for some fresh formula to keep his pictorial pulse stirring, and these new figure paintings seem to bear out this suspicion.

The tall panel, "Jeune fille a la chaise" is a lovely and distinguished composition, and the "Jeune fille a la capeline," reproduced on the cover of a recent Art News, is still another proof of Derain's concern with those freshening processes which every intelligent painter should constantly bear in mind. Several types of landscape are here, running from the almost monochromatic "Route d'Orgon" of 1931 to the earlier and richly factured "Panorama de Saint-Maximin," with its rolling countryside handsomely patterned with dark green thickets. If any of the Manhattan cognoscenti have been hitherto doubtful of Derain's claim to front rank in the Ecole de Paris group, let them hie themselves without delay to the Durand-Ruel Galleries, for I do not recall a more convincing demonstration of artistic pre-eminence and probity than this. A group of thirty ancient African tribal carvings, from the Guillaume Collection, is also a part of the exhibition.

Fragonard Loaned By the Louvre to A London Exhibit

(Continued from page 3)

It is understood that the approximate value of the exhibition will be in the neighborhood of £500,000.

"The Three Reigns" (Louis XIV, Louis XV, and Louis XVI) continues a delightful series of exhibitions in aid of the Royal Northern group of hospitals that Sir Philip has organized at his London home, 25, Park Lane, in recent years. Among the other shows were such favorites as the "Conversation Pieces" and "The Four Georges." Furniture, china, silver, miniatures, fans, lace, bronzes, and clocks will be strongly represented, and additional interest is gained from the fact that in some of these categories last year's great French exhibition at the Royal Academy had some "gaps." The whole of the first floor, as in previous shows, is being devoted to the exhibition.

Many French people, it is anticipated, will make the journey to London in order to visit this unique display, which will continue until April 4.

The artists represented include Boucher, Chardin, David, Drouais, Dupont, Fragonard, Lagillière, Mallet, Oudry, Pater, Hubert, Robert, De Troy, Saint Aubin, Schall, C. van Loo, V. Lebrun, Vernet, Watteau, Boly and Lancret.

Names of exhibitors, in addition to those already mentioned, include:

Earl of Iveagh, Duchess of Roxburghe, Lady Rothschild, Mr. Lionel de Rothschild, Duke of Wellington, Duke of Westminster, Mrs. Meyer Sassoon, Messrs. Durlacher, Dowager Lady Hillingdon, Lady Hillingdon, Sir Philip Sassoon, Lady Cholmondeley, Mrs. Chester Beatty, Lady Ludlow, Marchioness of Londonderry, Messrs. Crichton Bros., Sir John Noble.

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DETAIL OF A GABUN STATUE

This work, representative of the sculptural expression of the Pahouin tribes, is now on view in the exhibition of African Art, organized by M. Paul Guillaume of Paris, at the Durand-Ruel Galleries.

Art Inspired by Sports Shown In Fine Display at Rosenbach's

(Continued from page 3)

1809, when it was among the spoils taken by Napoleon. After Waterloo, it was purchased by George Spencer, Fifth Duke of Marlborough, who in 1828 sold it to the celebrated collector, Sir Thomas Phillips. It is interesting to note that the manuscript was purchased by Dr. Rosenbach one century later, to the very day, and was brought by him to America. Theodore Roosevelt, who published an article on the *Livre de la Chasse* in 1904, characterizing it as the greatest sporting volume of all time, voices the general consensus of opinion concerning this priceless volume.

Another feature of the exhibition is the celebrated *Roy Modus* manuscript, which once belonged to the celebrated collection of M. Lemoignon, President of the French Parliament. This volume, of even earlier date than the *Livre de la Chasse*, was executed circa 1330, probably in Provence. Here the miniatures, which are set in elongated rectangles, play a more subordinate part in the page composition than in the Gaston de Foix manuscript, and in theme, often provide interesting comparative studies. In the same show case with the *Roy Modus*, one finds another fascinating item, *The Book of*

Horses which once belonged to Ferdinand of Aragon, King of Naples between 1458 and 1473. The full page illustrations in sepia display the brilliant ease of draughtsmanship characteristic of Italian art during this period.

Undoubtedly the most precious of the printed books which Dr. Rosenbach has placed on view is the first edition of Dame Juliana Berners' *Treatise of Hawking and Hunting*. This volume, which is the earliest English sporting book, was printed at St. Albans in 1486 and the copy on view is the famous one, formerly in the collection of the Earl of Pembroke. The book is also important because it is the first known printing in color in the West. It is sad that the enterprise of this lady, in establishing the career of sporting writer for women as early as the XVth century, should have borne so little fruit among the feminists of later ages.

It is unfortunate that space forbids further detailed comment upon the many fascinating treasures which Dr. Rosenbach has assembled in the gallery devoted to books. However, bibliophiles will be delighted to learn that the cases contain some of the rarest books of Turberville, Leonard Mascall

and Gervase Markham, issued in the XVIth and XVIIth century and devoted to falconry, hawking, fishing, racing, fox-hunting etc. Among so much that is of absorbing interest both artistically and from the point of view of subject matter, it is hard to choose, but we were especially delighted by the title page of a little book on Cock Fighting, in which the two belligerent fowls are executed with a vivacity and simplicity which our modernists might well envy.

In the upstairs galleries, there is a superb display of the finest sporting prints, drawings and paintings by the great English masters of the late XVIIIth and early XIXth century. In connection with this display, Dr. Rosenbach announces the purchase of the celebrated collection which belonged to the Royal Russian House and to the great Russian amateurs, the Stroganoff family, the majority of the works on view being from these sources. It is well known that some of the finest of the English sporting subjects were sent to the Russian court in the XVIIIth century. Connoisseurs in this field will find many of the rarest sporting books with colored plates, notably a superb copy of Orme's *British Field Sports*, one of the most beautiful of all publications of this type.

The many original drawings and books illustrated by Alken, Herring,

Leech, and other great artists of the period, are especially fine, while two paintings by Audubon, one dated 1858 and signed by the artist, are of great beauty and rarity. The magnificent set of the *Birds of America* is accompanied by an association piece of great value, the celebrated fowling piece used by Audubon. As a group, the sporting prints are unrivalled in number and quality, certain examples being the only ones known. An individual item of extreme rarity is a pair of screens with sporting subjects, executed by John Wootton about 1735.

Among the French works of later date is *La Partie de Chasse* by Collé, with all the original designs by Gravolot. An unexampled collection of two hundred and seventy-five drawings by Oudry, executed between 1729 and 1734, are also outstanding in this group. Turning to the German productions, the finest collection known of the sporting works of the early XVIIIth century artist, Johann Elias Ridinger, is now shown by Dr. Rosenbach for the first time.

Of great interest to lovers of English silver is a collection of sporting cups, presented to winners of the great races. An outstanding example is the Doncaster Race cup of 1859, which reveals a wealth of elaborate relief decoration and the rich workmanship characteristic of the period.

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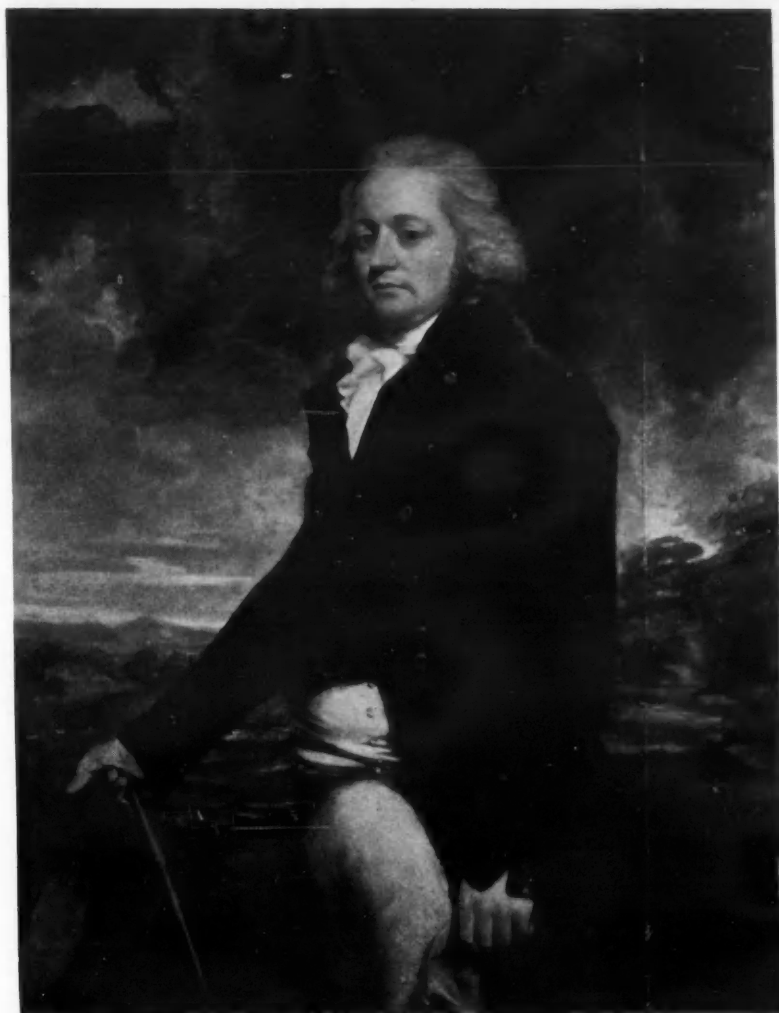
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EXHIBITIONS IN
NEW YORKADELE HERTER
DÜRER, SCHONGAUER
PRINTS

Knoedler Galleries

Heralding the advent of spring with a generous display of floral paintings, Adele Herter proves by her exhibition at the Knoedler Galleries that she is a past-master—or mistress, if you will—of the gentle art of flower painting. Her bouquets, set sympathetically against delicately colored and patterned backgrounds, hymn the various horticultural cycles with "full throated ease." Mrs. Herter knows the successive wonders of her borders, from the time the narcissus and apple-blossoms begin to burst until the frosty shadows close in upon the chrysanthemums and physalis. She reaches the climax of her flower painting in the splendid "Trumpet Vine" study with its wide spread of orange clusters tempered by two cerulean side dishes of Chinese pottery. Elsewhere you will find a tempting array of bleeding heart, callas, tea roses, petunias, peonies, and begonias, enough to make you want to start right in with plans for a garden of your very own. Mrs. Herter obviously paints flowers for the sake of flowers, and she matches their charms with her own innate sense of pattern and texture and color.

The print department at Knoedler's has put on another splendid selection of rare items, this time from the works of Dürer and Schongauer. Needless to say, the quality of these impressions is of the best and I can assure you of a genuine thrill when you come face to face with the various rarities on hand. I never cease to marvel at the clarity of pictorial thought displayed by both of these XVth century masters, whose engraved line stands in its clarity and finality, unrivalled by any of the later print-makers. Rembrandt did certain magical things with the more subtly conditioned etching line that were not possible to these pioneer print-makers, but at the same time they attained a certain stateliness of form and dignity of pictorial display that makes much of the later graphic triumphs seem slightly irrelevant and wanting in character. You will see Dürer's marvelous "Adam and Eve," "The Prodigal," "Virgin and Child with Monkey," "St. Eustache" (with its magical landscape setting), the mysterious "Melancholia," "The Great Horse," and "Four Naked Women" in prints of fabulous perfection, and among the Schongauer items you will wonder at the "Christ Bearing the



"HENRY WILSON, ESQ."

By HOPPNER

This work, which comes from the direct descendants of the sitter, is included in a group of XVIIIth century British portraits, from various consignors, to be dispersed at the American-Anderson Galleries on March 2.

Cross," the "Christ on the Cross with Four Angels," the sweet "Nativity" with little angels appearing above the vaulting, and "The Death of the Virgin" especially notable for its rich play of line and chiaroscuro.

A RIVERA PORTFOLIO

Museum of Modern Art

The department of architecture at the Museum of Modern Art, under the direction of Phillip Johnson, continues to enlarge its severely conditioned borders, and a new gallery has been installed to serve as permanent center for the activities of this wing of the museum. Mr. Johnson has decorated this room according to the manner of the moderns, with various color effects and hangings bespeaking the latest

trend in such matters. Furniture by Le Corbusier, Jeaneret, and Perriand add distinctive touches to this new Architecture Room.

In this gallery, a group of nineteen color plates and certain other plates in monochrome from the museum's recently published portfolio on "The Mexican Murals of Diego Rivera" are on display. This handsome volume, which sells for fifteen dollars, was printed for the most part in Berlin, and deals with the famous murals that Rivera has done in Mexico City, Chapingo, and Cuernavaca. The portfolio also contains a note on the technique of Rivera's work in fresco by Jere Abbott, formerly assistant director of the Museum of Modern Art. The book has been in preparation for over a year and its publication has been made possible by the generosity of a member of the Advisory Committee of the Museum.



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MODERN FRENCH PAINTINGS

Marie Harriman Gallery

Every now and again the more discriminating of the Manhattan dealers suspend their gallery schedules to stage some special show that has probably a greater significance to themselves than even to the critics. From out their own private collections, they are led, through some happy instinct to please, to bring forth a series of master works according to their individual persuasions. Just as an individual artist gains a certain invaluable perspective by seeing his latest productions ranged about a public gallery, so the dealer must acquire a fresh enthusiasm for his own holdings and a renewed sense of his own aesthetic perspicacity in an affair of this sort.

Marie Harriman, whose brief managerial career has kept to a high standard of excellence, produces a baker's dozen of modern French canvases that should make her gallery a rallying place for all lovers of fine painting for the next few weeks. From Cezanne to Picasso the more or less familiar story runs, but it is freshly pointed up by a series of fine examples that have never before been shown in New York.

The three Cezannes show the Master of Aix in as many moods. His large, unfinished "Paysage—Provence" is a canvas that should be especially instructive to those of the painting fraternity at all concerned with studying the works of other artists. All the preliminary passes and flourishes of a Cezanne landscape in the making are

clearly legible, but it is to be hoped that these patent, rudimentary arrangements will not be bodily adopted into any of our budding students' pictorial receipts. It is all very well for Cezanne to do the things he did when seizing the essentials of a mountain range or in fastening a pivotal tree into his foreground, but it would look extremely silly if we all went about imitating him in these respects. There is also a portrait head from his hand in a similar stage of progress, an equally invaluable canvas from the students' point of view. The Cezanne fantasy "La Lutte d'amour" is of a different nature and not apt to reveal its technical secrets to the passerby. It is an exciting little canvas put together with that impetuosity and verve that started all the moderns off on their meteoric careers.

Renoir likewise is represented by three revealing canvases, "Le chapeau blanc" being in his most fulsome, garden-like mood and a canvas that I have never seen before. A lovely lady wearing a frilly blouse and a floppy white garden hat is set against a background of flowering shrubs, and Renoir has completely responded to the luscious charms of the sitter and the setting. It is a modern masterpiece, a painting to covet, a last-word canvas of this particular type of the artist's oeuvre.

"Le Bouquet" by Van Gogh is another richly compacted composition, worked out in quite a different style, but equally persuasive and redolent of garden beauty. The Derain head is fairly early and is ruggedly put together. Matisse's "Le plateau marocain" is still-life painting pushed to the nth degree of virtuosity, and is an altogether luscious canvas.

Perhaps the most arresting painting

in the exhibition is the large Picasso, "La femme a l'éventail," which was reproduced on the cover of last week's Art News. Here the potent charm that Picasso has for one trained to the modern idiom is to be felt in full. It is an arresting manifestation of the art of this strange pictorial prestidigitator, a canvas that is stark and unrelenting and yet hauntingly human. It has the force and gravity of some sybil-line figure in oracular mood, materially seen, and painted with a breadth and simplicity of effect that offers yet another vital lesson to the student of painting in pictorial dynamics and sure delivery. Its color stays together in strangely isolated sections, like clotted substances caught by the painter through the alchemy of his art.

Two smaller Picasso abstractions done at the time when he was busy pasting paper and other materials onto his canvases, complete this Harriman celebration of the "Since Cezanne" theme.

Such a galaxy of fine canvases is always a treat for the professional critic who is primarily concerned, no matter how the popular conception of the part may differ, with the best. The best is never too good, and I am sure Mrs. Harriman's handsome contribution to the mid-season exhibition list will not go unrequited.

HENRY MATTSON

Rehn Galleries

Henry Mattson, like other leading lights of the Woodstock community, works with measured pace, indifferent

to the demand of clamoring patrons and art dealers. The exhibition of his work now current at the Rehn Galleries is literally his first one-man show in five years; and while he sends a canvas or two every year to the big annuals, it is a signal event to get him to town with a batch of new canvases under his arm.

Mr. Mattson presents nothing particularly new either in style or sentiment, although in his very latest canvas I was able to detect a slightly more vigorous insistence on accent. But his somewhat somber, softly conditioned manner of painting clings tenaciously to him, and whatever advance may be recorded can be put under the heading of refinement of form and intensification of structural design.

His large center canvas of a rocky gorge with darkly flowing waters swirling between beetling cliffs, is easily the pièce de résistance of the exhibition. Seen earlier in the season at the Whitney Biennial, it comes before us with a certain acquired freshness, since Mr. Mattson himself confessed that he had been working on it in the meanwhile. Certain of the still-life arrangements of leaves and flowers are handsome affairs, clearly managed according to the formulae that seem to flourish in the popular and populous Woodstock community like the proverbial green bay tree. But Mr. Mattson is always an impressive painter, no matter what his pictorial affiliations may be, and it is a pleasure to review again his work in any considerable quantity.

PORTRAITS GIVEN TO CITY MUSEUM

The Museum of the City of New York has recently acquired a number of interesting early portraits and pictures of New York, which were placed on exhibition early this month. Especially outstanding is a set of four portraits by John Wollaston, which was presented by Mrs. Frederick Grosvenor Goodridge, a descendant of the sitters. These pictures, which depict the New York merchants, Nathaniel Marston; his wife, Mary Crooke Marston; their daughter Margaret Marston Phillips and her husband, Philip Phillips, are all in their original frames. The works are also notable as a series of four matched portraits by the same artist.

The portrait of Dr. Samuel Bard, first President of the New York College of Physicians, and that of his wife, Mary, are another interesting addition to the museum's collection, which have been bequeathed by Miss Euphemia Johnson. These are in the form of pastels, and are by Sharples. Other recently acquired portraits include a depiction of the wife of Alexander Hamilton, painted on glass, the gift of Mrs. J. Insley Blair; Alexander Van Rensselaer, 1814-1878, by Edward L. Mooney; Mrs. George Colgate, painted about 1835 by Samuel Lovett Waldo, gift of Miss Harriet Colgate Abbe; Major Solomon Allen, 1751-1821, by an unidentified artist, gift of Mrs. Frank Allen; Jemima Paddock, painted in the latter half of the XVIIIth century by an unidentified artist, gift of Mrs. Frank Allen, and others. A number of paintings and prints received recently add to the museum's group of works depicting New York scenes.

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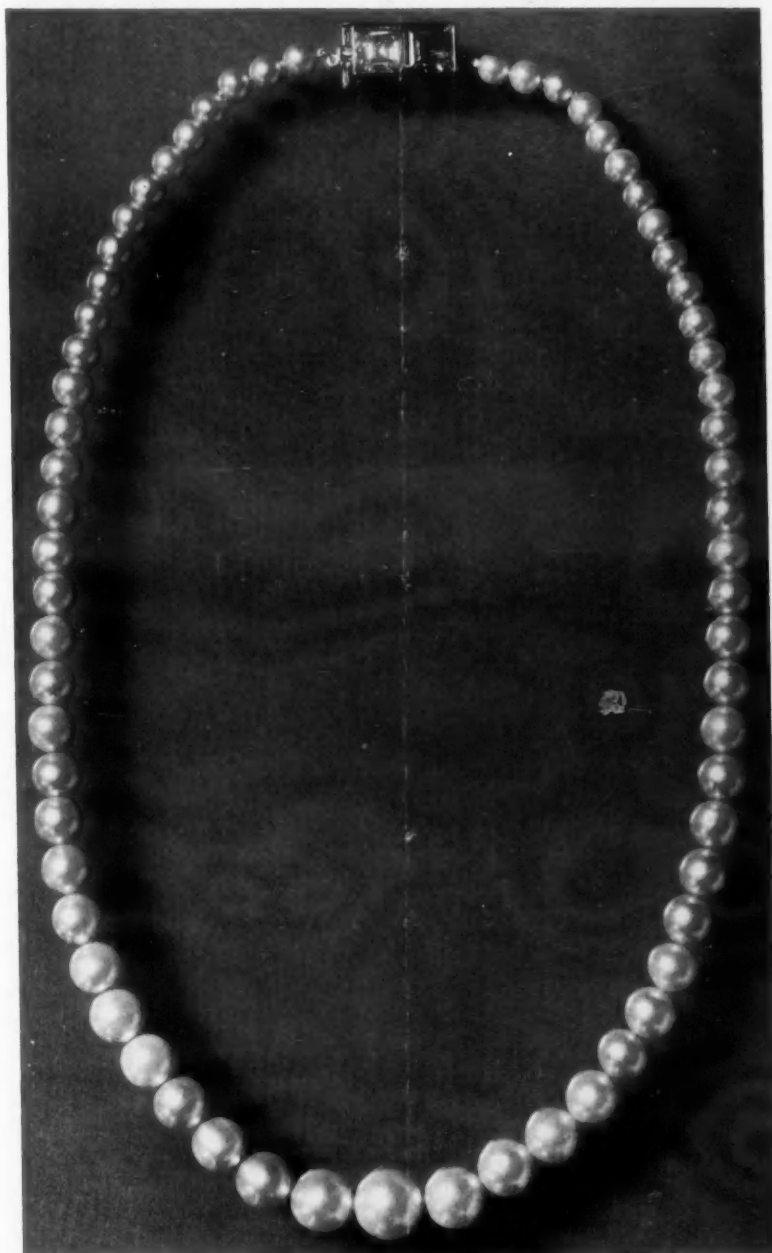
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ON EXHIBITION COMMENCING SATURDAY, FEBRUARY 25

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MODERN SETTINGS

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THE CHILD IN ART

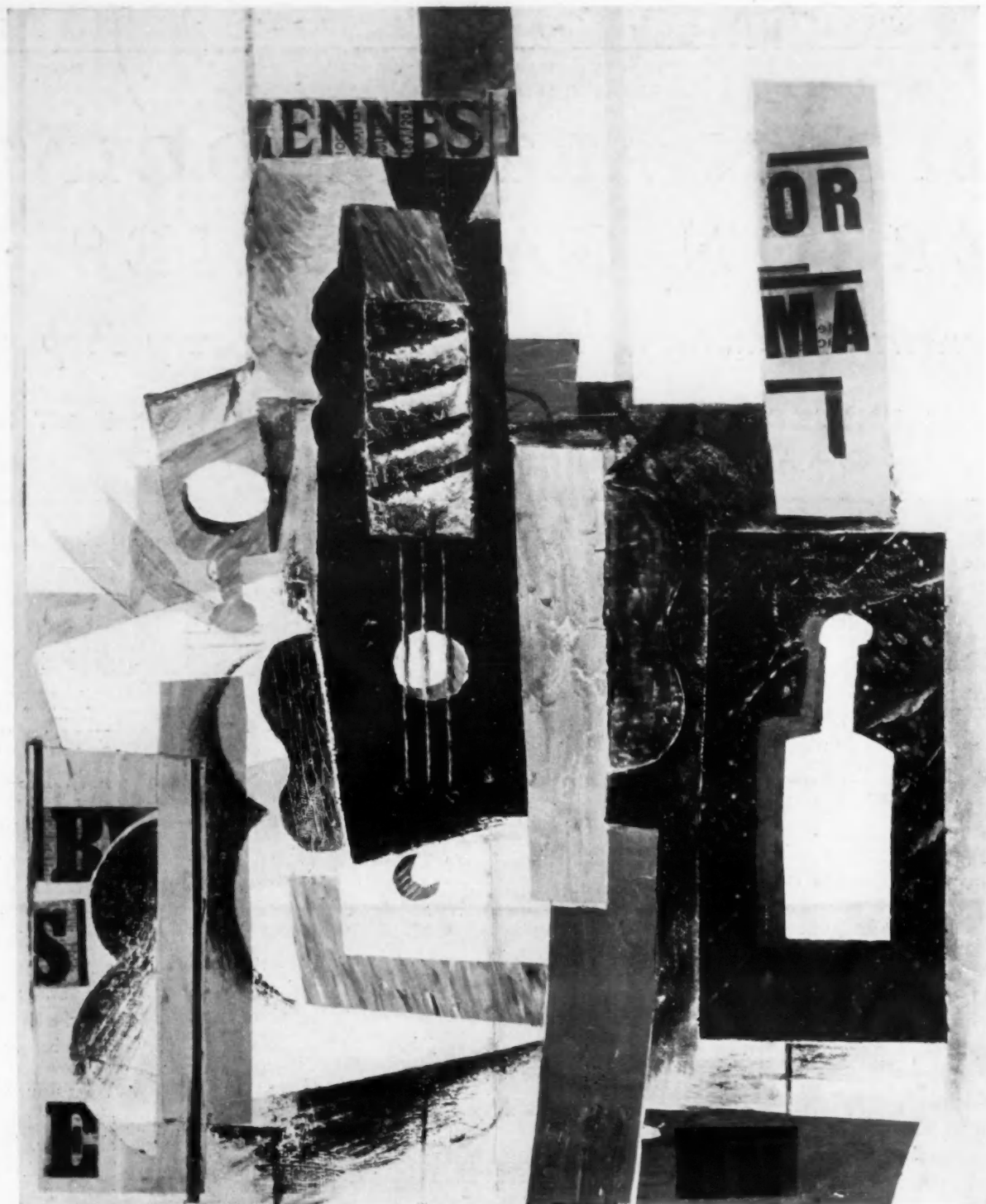
Too often the fine arts are regarded as peculiarly the province of adults, but today there seems to be a mounting interest in the subject of art education for the young. The free and pliant thought of youth when turned into proper channels of expression often produces results that are little short of astonishing. Particularly in the field of painting and poetry does this first fine careless rapturing often engender works that are almost inspired.

Experts in modern psychology are quick to see that this very quality of untrammelled imagery, so apparent in youthful endeavors to paint and write, is one of the most precious heritages that we in this highly civilized era are permitted to enjoy, and that it should be fostered whenever possible. The child should definitely be encouraged to free himself or herself in these matters of self-expression, and the work being turned out in the various art schools for children that are flourishing today in various parts of Europe and America is a clear indication of the latent possibilities in this direction. It fits in directly with the expressionistic program of the moderns, and while this work is the epitome of unsophistication in contradistinction to the ultra-sophistication of the modern grown-up schools of art, there is nevertheless a certain similarity of endeavor.

We welcome the work of the neo-primitives in the same way that we accept the children's work, and it is only possible to juxtapose such art in an era when the academic approach has been so definitely thrown into the discard. It is to be hoped that the College Art

Association will make public the results of its recent experiment at Rockefeller Center when it set aside a day for children to visit the International exhibition that is current there, for there is little use in simply getting children to go to museums and exhibitions unless these beginnings are followed up with practical art expression. Another important aspect of educating the child thought in art invites the attention of the modern student of psychology, and that is the problem of keeping alive that early flair for unbiased expression up through the later years when, in most cases, the early fires are banked or left to die out. There is no doubt that this early instinct for freedom of thought in art is a part of that final manifestation of the art idea that we find in its fulness in ancient Chinese painting, in spite of its strict convention, or in the work of many of the outstanding European primitives.

But the great point is to trace the intermediate stages of this line of thought, from its inception in the child mind to its fulfillment in the inspired artist. Someday when we have arrived at a fuller understanding of the powers of the human mind and spirit in the arts, we may reach a point of aesthetic training and development wherein we shall pass logically from one to the other without the long dead pause when the crude stages of unwinding the mortal coils cause us to forget the sources of our inspiration. The act of becoming "as a little child" should bring as much light to the artist as it is guaranteed to do in the case of the aspirant for spiritual honors.



"NATURE MORTE A LA GUITARE"

Now on view in the exhibition at the Marie Harriman Galleries of paintings, never hitherto shown in America, by six foremost modern French masters.

By PICASSO

OBITUARIES

HEYWOOD HARDY

Mr. Heywood Hardy, whose death in his ninety-first year has taken place at Epsom, according to the report in the *London Morning Post*, was an animal, figure, and portrait painter, as well as an etcher and church decorator. He used frequently to exhibit at the Royal Academy, the Grosvenor Gallery, the New Gallery, and elsewhere.

Among his pictures are "The Quorn Hunt," "The Zetland Hunt," and life-size heads of "Mare and Foal," and hounds which became well known from engravings. Much of his work was illustrated in the *Illustrated London News*.

It was always his wish to paint the Crucifixion, and late in life he produced a series of frescoes for Climping Church, near Littlehampton, and an altar-piece for the Chapel of the Royal Navy Hospital at Haslar. These are regarded as among his best work.

FRANK FRENCH

Frank French, painter and engraver, died this week at his home in Reed's Ferry, N. H., aged 82, after a short illness. A versatile artist, he worked during his long life as an illustrator, wood engraver, painter and teacher of art. Mr. French, however, specialized in the painting of portraits and in wood engraving. A self-taught artist, Mr. French received several awards for his work in the latter craft at the Columbian Exposition of 1893 in Chicago and the Philadelphia Centennial Exposition of 1876.

He also gained a silver medal at the Pan-American Exposition in Buffalo, 1901, and a gold medal at the St. Louis Exposition in 1904.

For some years Mr. French acted as art adviser to Rollins College in Florida, and was on the jury of selection at the Chicago, Buffalo and St. Louis Expositions. He was an Associate National Academician and a member of the Artists' Fund Society and the Salmagundi Club of this city.

Mr. French belonged also to the Manchester Historical Society and the Society of American Wood Engravers, and was an honorary member of the New Hampshire Historical Society.

DR. KARL WOERMANN

Privy councillor Dr. Karl Woermann, the former director of the public picture gallery in Dresden, died recently at 89 years of age. Dr. Woermann was internationally renowned, his fame resting especially on his comprehensive publication: *History of Art of all Times and Countries*, which is one of the standard works on art.

He was director of the Dresden picture gallery from 1882-1910 and compiled the first scientifically elaborated catalog of this collection. From his earliest youth he had been accustomed to undertake extensive journeys, and he brought to his work the personal experience of the art and customs of the people he dealt with in his books.

F. T. D.

ST. GEORGE HARE

The *Morning Post* of London reports that the death has taken place at Chelsea, at the age of 75, of Mr. St. George Hare, a member of the Royal Institute of Painters in Water Colors and of the Royal Institute of Painters in Oils.

Mr. Hare, who was a native of Limerick, was trained at the Kensington School of Art, and first exhibited at the Royal Academy forty-eight years ago. He was an Hon. Associate of the Royal College of Art.

RECENT BOOKS

AMERICAN ART ANNUAL, 1932

Published by the American Federation of Arts, Washington
Price, \$10

The American Federation of Arts has just issued the 1932 edition of The American Art Annual Vol. XXIX. This invaluable yearly compendium was founded in 1898 by Florence N. Levy, published since 1913 by the Federation, and edited by Alice Coe McGlaughlin, assisted by Katherine Lacy. The present volume is the result of 35 years of research and compilation of information about the artists and art institutions of the United States.

This volume of 750 pages reviews for the year 1932 the chief events in all branches of the arts. It is also a classified and detailed directory of artists and institutions devoted wholly or partly to the arts, such as museums, art schools, art libraries, art associations, etc.

Artists, connoisseurs and officials of art institutions, who consult the Annual for information which is indispensable to their professional work, will find as a special feature of Volume XXIX, a biographical directory of 1,400 living American graphic artists and craftsmen, as well as the directories of museums, associations, art schools, art publications, art sales, etc.

The obituary section lists with biographical notes 163 names, a number of whom were of unusual importance in the art world. The list includes: Edith Brown of the Paul Revere Pottery, Emil Carlsen, Glenn O. Coleman, Elliott Daingerfield, Lockwood de Forest, Charles Durham, the restorer; Harold Louis Ehrlich, the dealer; Ignaz Marcel Gaugengigl, Harry Wright Goodhue, Mrs. Alpheus Hyatt in her 93rd year (Mrs. Hyatt, a distinguished painter and writer, was the mother of the celebrated sculptor, Anna Hyatt Huntington), Theo. Ruggles Kitson, Will Hickok Low, Gari Melchers, George T. Plowman, Martin A. Ryerson, honorary president of the Chicago Art Institute; Knoedler, Kennedy & Montross, the connoisseurs, etc.

A 24 page review of the Year in Art (1932) written by Leila Mechlin, Secretary of the Federation, reveals that in spite of depression and drastic curtailment, the record of activity and attainment in the arts is extraordinarily large and important. This review covers the erection of eleven new museum buildings, museum activities, gifts and bequests, exhibitions, mural paintings, the increasingly popular subject of prints, civic art, awards, etc.

Two museums, Toledo and Worcester, made extensive additions to their buildings; the Kansas City Art Museum was completed; a new building to cost \$2,500,000 was in process of construction at Springfield, Mass.; the public library of Winchester, Mass., acquired an art gallery; ground was broken for the Avery Memorial of the Wadsworth Atheneum, Hartford, Conn.; the Lyman Allyn Museum at New London was completed and opened; an art gallery is being built at Seattle, Washington; Portland, Oregon, opened its new museum, as did also Eugene, Oregon; the Charles Blanden art gallery was opened by the City of Fort Dodge, Iowa; the Charles P. Taft house in Cincinnati was opened as a branch of the Institute; the Museum of Modern Art opened new quarters in New York, and the Museum of the City of New York opened its new building.

The art sales section of the Annual, which formerly listed painting only, has been expanded by including the decorative arts, sculpture, prints, etc., to 155 pages to form a detailed catalog of important works of art sold at the principal auctions.

The classified directories include 1,050 museums and associations, 500 schools, 1,400 artists, 180 dealers, 90 magazines and 90 papers carrying art notes.

BERLIN LETTER

By Flora Turkel-Deri

In the latest number of the *Pantheon*, Dr. M. I. Friedländer writes about a hitherto unknown altarpiece by Roger Van der Weyden, which has recently been discovered. The picture was formerly in the possession of a private owner in Turin, and is now in the hands of a Swiss collector. The find is especially important, Dr. Friedländer points out, because it constitutes another clear revelation of the qualities of Van der Weyden's art, and is of particular significance to scholars, because of present day interest in ascertaining more precisely the volume of the Flemish master's oeuvre.

In the center panel of the newly discovered altarpiece, there is a representation of the Crucifixion with the accompanying figures of mourners, the holy women and St. John, at the foot of the cross. On the left wing, one sees the donor kneeling in a hall, and on the right, Christ's followers carrying a ladder. Dr. Friedländer says that the inclusion of the latter motive, which usually belongs to paintings of the Descent from the Cross, is unusual and points to Roger's particular inventiveness. The donor's features are of a noble cast, and Italian in type. He was probably a member of the Villa family, whose coat of arms, recorded on an altarpiece in the Cinquantenaire, resembles those on the present picture.

In connection with this find, Dr. Friedländer also investigates the question of the identity of Roger Van der Weyden and the anonymous Master of Flemalle. The Belgian connoisseur, Emil Renders, who, as has been pointed out in a previous letter, holds Hubert Van Eyck to be a mythical figure, has also advanced the thesis that Roger Van der Weyden was in reality the author of the paintings hitherto attributed to the Master of Flemalle. Dr. Friedländer concurs to a certain extent with Mr. Render's theory. He claims that the hypothesis which assumed the existence of a painter named the Master of Flemalle, has not proven convincing in the light of recent research. Through the discovery of missing links in the artistic development of Roger Van der Weyden, the attitude towards this problem has changed. Formerly it was supposed that two distinct personalities were evident in the pictures attributed to the two painters, while now a fusion of their oeuvre might be suggested. There can be no doubt, Dr. Friedländer continues, that Roger's artistic powers gain in weight through such an interpretation, since the new theories credit him with a wealth of pictorial invention.

The newly discovered altarpiece likewise contributes definite evidence to the theories which attempt to identify the two artists. Dr. Friedländer dates the composition circa 1440, and compares details of composition and execution to two outstanding works—the picture in the Prado labelled "Master of Flemalle" and dated 1438 and one of the panels in Frankfurt on Main, which shows striking analogies to the recent find. As a means of testing the



"LADY CAROLINE FLUDYER"

This portrait, which was painted in Bath about 1764, is included in the group of XVIIIth century British portraits from various consignors, to be dispersed at the American-Anderson Galleries on March 2.

By GAINSBOROUGH

validity of the arguments presented, Dr. Friedländer suggests the following chronological classification of works attributed both to Roger Van der Weyden and to the Master of Flemalle: the altar wing in Frankfurt, 1430; the altar wing in the Prado, 1438; the newly discovered piece, 1440, and the so-called Bladelon altar in the Kaiser Friedrich museum, 1445. By means of such an arrangement, all known works by both of these masters could be logically placed. The fact that this valuable altarpiece has been brought out of Italy has resulted in a recent judicial inquiry by the Italian authorities.

The Museum of Antiques has recently been enriched by the marble head of a young girl, dating from circa 500 B. C., which has been donated by the former Director, Geheimrat Wiegand. This interesting sculpture comes from Anatolia, and is an especially valuable contribution because the majority of archaic feminine sculptures now extant

belong to the school of Athens, and little is known about similar productions of the same period in the Eastern territories. Although the nose and chin are mutilated, the piece is very attractive, because of the fine modelling of the features, the rendition of the smiling mouth and the treatment of the hair. It is interesting to note that the model wears no jewelry, which is never the case with Athenian works.

In the same museum, several sculptures formerly in the famous Cardinal Polignac collection were removed from the Department of Roman art, following investigations made by the assistant curator, Dr. Carl Blümel. He ascertained that the sculptures were counterfeit works of the XVIIIth century. It is interesting to note that one of these works, the head of a man, has long been regarded as an especially fine example of Roman plastic art.

The Städel Museum of Frankfurt has recently acquired a panel representing

the Raising of the Cross, and painted in the manner of Martin Schongauer. Dr. Kurt Bauch of Freiburg attempts to prove in an article in the *Städel Jahrbuch* that the picture is by Dürer's hand and dates from the time of his apprenticeship in Nuremberg. The author finds strong affinities between this composition and Dürer's drawings of the 1580's.

Hobbema's known oeuvre has recently been notably enriched by the discovery of a very attractive work from his hand representing a woodland landscape enlivened with figures. The tracing of this hitherto unknown work is due to Dr. Curt Benedict, of Berlin, who recognized the value of the picture and had the dirt and overpaint removed. After this procedure, the artist's signature became visible. The style points to Hobbema's early period.

The Spanish government has sent an invitation to the International Mu-

THE JEU DE PAUME NOW INAUGURATED

PARIS—The newly reorganized Jeu de Paume is felt by many Parisian art lovers to fill a much needed gap in the city's museums. The enlarged structure, which was officially inaugurated on December 23, 1932, will now serve to house many interesting modern works for which there was inadequate space in the Luxembourg. M. Andre Dezarois, the curator, has divided the main floor into ten separate units by means of sliding partitions. And thanks to the funds voted by the government, he has been able, without touching the exterior of the building (which is under the historical monuments act), to make a new arrangement of the interior. The museum proper comprises eight rooms in addition to storage space in the basement. By day it is lighted by side windows or by skylights, while for evening exhibitions a perfected indirect lighting system has been worked out. This has been achieved through the joint work of the curator and the architects of the National Palaces, MM. C. Lefevre and Ferrand. A number of specialists have also cooperated.

The director is to be complimented on the fine presentation of the works on view. The room devoted to Picasso, Modigliani, Pascin, Kisling and Van Dongen is an excellent example of successful arrangement. Recent additions to the English school reveal a complete departure from the old color harmonies and academic effects which characterized their work half a century ago. The modern American group is, however, rather weak, and would benefit greatly through the representation of good examples by some of our leading artists.

The Jeu de Paume, where some thirty International exhibitions have been organized by M. Dezarois since the war, has been built up through French initiative and ranks as the first museum of its type opened in Europe. It has a double function: (1) To give exhibitions of contemporary art and to follow the evolution of the plastic arts and the productions of other countries. (2) Through its permanent collections, comprising more than four hundred paintings and about a hundred sculptures of various countries, it offers both a series of exhibitions within the museum and circulating shows which are of great value to the public. In addition, a portion of the museum's collection is reserved for the study of specialists. The institution also fulfills an important function in exhibiting works which may afterwards be chosen for the National museums, and especially for the Louvre.

In this connection it is interesting to give a brief summary of the history of the Jeu de Paume, which was originally one of the Royal Palaces reconstructed about 1860. After the war it became an annex of the Luxembourg, where foreign art could not be shown, because of limitations of space. Reconstruction of the interior and general repair of the building itself was commenced in 1929, and it was partially opened in 1931.

seums' Office for an International conference of experts in October of this year. The topics to be discussed at this conference will be the organization of art collections and kindred themes.

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ARCHITECTS HOLD ANNUAL EXHIBIT

By RALPH FLINT

Thanks to Joseph Urban's transforming touch, the forty-eighth annual exhibition of the Architectural League of New York comes off with genuine éclat. It is as bright and welcoming as a spring flower show. The familiar galleries of the Fine Arts Building have completely vanished for the time being, and instead of the drab and solemn chambers that we have toured so many times in the cause of the fine arts, one is confronted with a suite of modernistically panelled and cubicled interiors enlivened with panels of turkey red and bright flowered carpeting. It is the first time that I can remember costly rugs being offered to soften the rigors of a gallery-going public in the Fine Arts Building. Mr. Urban has also hit upon a simple but effective way of roofing his show with white cloth that softens the light most agreeably and adds greatly to the general effectiveness of the exhibition.

It is a pity that the various sculptures and murals that occupy the Vanderbilt Gallery are not more worthy of the pains that have been lavished on the settings. Each year the Architectural League manages to coax out of various ateliers where monumental sculpture and murals are incubated, a variety of undistinguished work hard to duplicate in a year's tour of the galleries, and this exhibition is no exception to this general rule. Except for William Zorach's highly publicized "Spirit of the Dance," that should by now begin to haunt Roxy's footsteps, and some unusual models by Carl Milles, of Sweden, that also failed to make the grade at Radio City, there is little in the way of sculpture to excite the fastidious. Gwen Lux, who got undue publicity through her ejection from the same edifice, shows one of her plastic inventions that may or may not be the beginning of a definite sculptural style, while Benjamin Hawkins with a fountain, Alexander Archipenko with his stylized statuettes and Leo Friedlander with "television" panels (destined, I believe, for some corner in Radio City) are other items of interest. Among the paintings, the choice is even more restricted, and aside from Thomas



"THE WATER MILL"

By HOBBEEMA

This important painting, included in the exhibition of XVIIth century Dutch masters at the Howard Young Galleries, is authenticated by Dr. Friedlander and Dr. Kurt Erasmus, and is also mentioned in Hofstede de Groot's catalog.

Benton's preliminary studies for the library at the Whitney Museum of American art there is little or nothing of moment. A series of ambitious cartoons by Mordt Gassner argues a talent for wall decoration, his "Geology" being the best of the group, but the other murals are hardly calculated to start any disputation.

The second gallery, devoted to the recent work of our American architects, is, as usual, the main attraction of the show. Here we see the newest accomplishments by the various well known firms that continue to adorn the American scene with edifices of genuine beauty and fitness. The skyscraper

is curiously in abeyance this year, and except for the Bell Telephone Building at Minneapolis by Hewitt and Brown, and the Louisiana State Capitol by Weiss, Dreyfous and Selferth, there are no new developments in this field. The Rockefeller Center group is curiously absent. The outstanding architectural accomplishment of the show is unquestionably the stunning New York Hospital by Coolidge, Shepley, Bulfinch and Abbott of Boston. Two large working models of this striking mass of masonry, as well as photographic studies, give one an excellent idea of the fine design of this new Manhattan landmark.

Other notable accomplishments are the new Cosmopolitan Club of New York (Ellett, Thomas Harlan); Yale Divinity School (Delano and Aldrich); the Folger Shakespeare Library, Washington (Cret, Paul Philippe); Payne Whitney Gymnasium, Yale (John Russell Pope); All Souls' Unitarian Church, New York City (Hobart Upjohn); the Goadby Loew residence, New York City (Walker and Gillette); and the Department of Commerce Building, Washington (York and Sawyer). An elaborate model of Delano and Aldrich's Burr Memorial Fountain for Hartford, Connecticut, is featured in this gallery, and the only modern touch is supplied

by Irving Fenichel's design for the Knickerbocker Laundry in Long Island City. Otherwise the record of our recent architectural accomplishments runs smoothly along the more or less beaten track of period design.

In the first gallery, a generously ordered display of theater arts is set out with the same regard for handsome disposition of effect, and we have stage models, masks, marionettes, costume plates, and other incidental matter concerning the stage by such well known men and women as Norman Bel-Geddes, Robert Edmond Jones, Miguel Covarrubias, James Reynolds, Lillian Palmedo (who is having a show of her own at the Marie Sterner Galleries), Jo Mielziner, Lee Simonson, Herman Rosse, and Joseph Urban. In the entrance hall one of the Otis elevators to be used in the Sky Ride at a Century of Progress in Chicago this summer is strikingly displayed and this is the first time that I can recall this indispensable feature of the modern building being given anywhere near the proper attention that it deserves in any architectural display. There is also an elaborate tabulated array of documents on view concerning the modern trend in city housing, both in this country and abroad. But first and last, the show belongs to Joseph Urban, and it is to be hoped that someday he will be given an opportunity to work out a series of properly devised galleries for a permanent art center in this town. There ought to be room somewhere in Radio City for such a depot, and as far as I can see, Mr. Urban is the man to manage the job.

NEW TRUSTEE OF BRITISH MUSEUM

LONDON.—Sir Charles Reed Peers, President of the Society of Antiquaries, has been elected a trustee of the British Museum, in the place of Viscount Dillon, according to an announcement in the *Morning Post*.

Sir Charles has been Chief Inspector of Ancient Monuments at the Office of Works for nearly 18 years, and is one of the Royal Commissioners on Historic Monuments for England. He is a member of the Standing Commission on Museums and Galleries.

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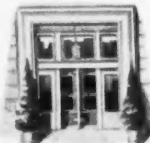
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DENVER MUSEUM REPORTS PROGRESS

From its very inception the Denver Art Museum has devoted much of its energy to the encouragement of native art and the creative artist, writes the director, Cyril Kay-Scott, in an interesting article in the *Rocky Mountain News*. There are many art museums that are dead; they are the graves of art, rather than the birthplace. Denver could scarcely compete with the museums of the great cities in material wealth, in collections of old masters and such priceless art objects as are housed in our great national centers. But in the spirit with which it is conducted, its close contact with artists and craftsmen, with school children and the general public, the museum is competing successfully with the best and most advanced institutions in the country.

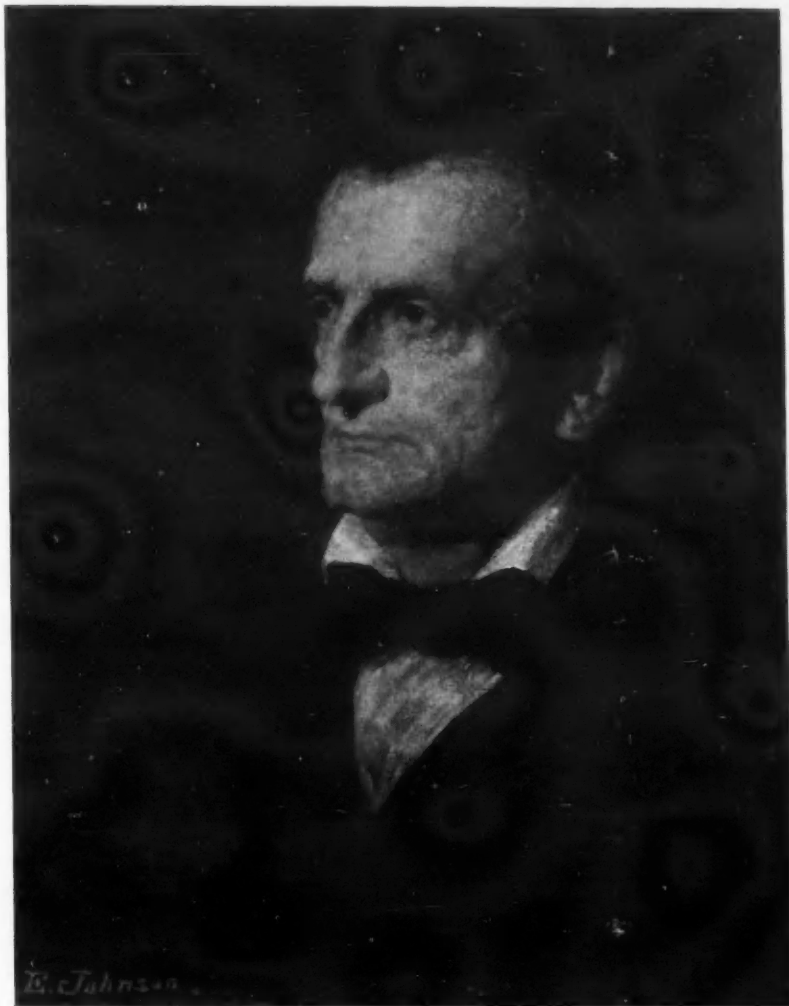
When one looks back over the history of the museum it is borne in on one that it always has been a Denver institution, nurtured and guided by Denver people. It was founded in 1895, largely through the effort and enthusiasm of Mrs. Emma Richardson Cherry and a group of young artists. Meetings and exhibitions were at first held in private homes and in temporarily vacant shops. In 1910 the Public Library provided a gallery in which the museum maintained continuous exhibitions free to the public.

Henry Read was instrumental later in having the museum officially linked with the city through a newly adopted charter. Miss Marion Hendrie was largely responsible for the museum's present policy of having a qualified, trained director. The first to fill this office was Reginald Poland, followed by George William Eggers. In turn, Arnold Ronnebeck (with Edward McMeichen as executive secretary) acted as art adviser. The succeeding director was Samuel Heavenrich, followed by Anne Evans as acting director—which brings us up to the present administration.

During the period of Eggers' directorship Chappell House, at 1300 Logan St., was presented to the museum by Mrs. Jean Chappell Cranmer and Delos Chappell as a memorial to their parents. This building then became the home of the museum.

Meanwhile collections grew and were housed both at Chappell House and the Colorado Museum of Natural History. The trust created for the Cooke-Daniels lectures by Miss Florence Martin was confined to the museum and became important in the cultural life of the city. Other donations and bequests have added to the collections and activities.

Last year the scope of the museum's influence widened almost unbelievably. The mayor and city council provided fourteen galleries and rooms on the fourth floor of the new City and County Bldg. for the permanent collections of the institution. These galleries, according to the opinion of architects, museum directors, and other experts, are as fine as any in the United States. In them the notable collections of Walter C. Mead, Willis Marean, Dr. Alfred Mann, A. D. Lewis, and Dr. Schollenberger, together with the museum's own pictures, sculptures, drawings, and prints, have been installed. The Carnegie Corporation made a grant of \$10,000 for the extension of the museum's educational work, one of the most outstanding and important branches of its many activities. Munificent bequests from the Dill and Schleier estates make certain a substantial increase of acquisitions and assure a new museum building in the not too distant future.



By EASTMAN JOHNSON
A masterly depiction of the great lawyer, recently acquired by the Harvard Law School Library from the Newhouse Galleries.

Harvard Buys a Johnson Portrait Of W. M. Evarts

CAMBRIDGE.—The Harvard Law School Library has recently secured a masterly portrait of William Maxwell Evarts, by Eastman Johnson, from the Newhouse Galleries. This fine acquisition, in addition to its value as a work of art, is especially important to Harvard, since Evarts was one of the founders and first President of the New York Bar Association. He held the latter office for ten successive years, later becoming Attorney-General under President Johnson, Secretary of State under President Hayes and a United States Senator in 1885.

His father, Jeremiah Evarts, was a distinguished lawyer, editor and philanthropist. His mother, Mehitabel Sherman, was the daughter of Roger Sherman, Signer of the Declaration of Independence. He was educated at the famous Boston Latin School; was graduated at Yale in the celebrated class of 1837; studied law at the Dane Law School of Harvard College and settled in New York City, where he was admitted to the Bar in 1841.

Almost immediately he was recognized as a lawyer of national importance, his legal skill and eloquence leading him into cases of great public import. It is said that he was the hero of the three greatest cases of his generation—in the first preventing the conviction of President Johnson, in the second establishing the right of Hayes to the Presidency and in the third successfully representing the United States at the Geneva Arbitration, which proved him to be one of the ablest authorities on international law. To these achievements may be added an inexhaustible list of successful cases of great public and private interest, among them the Lemmon Slave Case, the trial of Jefferson Davis and the defense of Henry Ward Beecher.

Louvre Extends Loan Period for Whistler's Mother

The Museum of Modern Art announced on February 20 that M. Henri Verne, Director of the National Museums of France, has cabled permission from the Louvre to the Museum of Modern Art to extend the visit of the famous painting, "Portrait of the Artist's Mother" by James McNeill Whistler for another seven months, to June, 1934. The Museum of Modern Art petitioned for an extension of time in answer to the insistent request of American museums from every section of the country to place the picture on display.

This generous action on the part of the French Government means that the following cities will show the painting before its return to France: Cleveland, at the Cleveland Art Museum, November 1 to November 30, 1933; Kansas City, at the William Rockhill Nelson Museum, December 4 to January 4, 1934; Baltimore, at the Baltimore Art Museum, January 10 to February 10, 1934; Toledo, at the Toledo Art Museum, February 15 to March 15, 1934; Dayton, at the Dayton Art Institute, March 20 to April 20, 1934; and Boston, at the Museum of Fine Arts, April 25 to May 25, 1934.

Museums already scheduled to receive the painting are: The California Palace of the Legion of Honor, San Francisco; the City Art Museum of St. Louis; the Columbus Gallery of Fine Arts; and the Art Institute of Chicago. More than 100,000 people saw the painting while it hung in the galleries of the Museum of Modern Art in New York, from November 1 to February 6th.

The NEWHOUSE GALLERIES

PAINTINGS

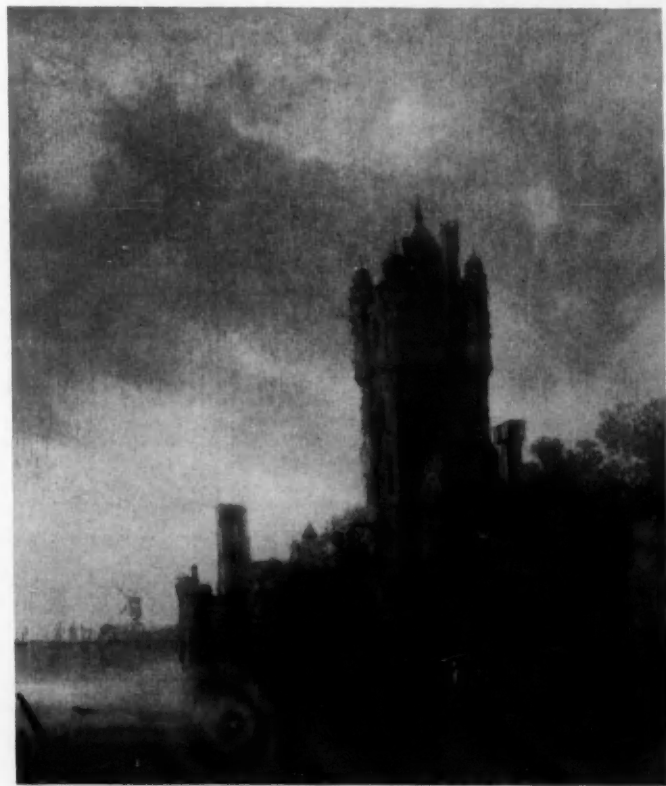
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COMING AUCTIONS

AMERICAN-ANDERSON GALLERIES

LEGER, TYLER et AL. PAINTINGS

Now on Exhibition
Sale, March 2

An important Gainsborough, and works by Hoppner, Cotes, Beechey, and others of the British XVIIIth century school, are features of the collection of paintings coming from Harold L. Leger of London, the estates of the late Charles Hitchcock Tyler of Boston, Mass., the late Mary Heney and other consignors, now on exhibition at the American-Anderson Galleries, prior to dispersal the evening of March 2. A Sully portrait, American landscapes and a group of Old Masters make up the auction.

Gainsborough's portrait of "Lady Caroline Fludyer" was painted at Bath about 1764, and, passing through the collections of Mrs. Allan Maria Pechell, niece of Sir Samuel Fludyer, and that of her son Col. Pechell, it remained in the family until the death of Lady Fludyer in 1803. The painting, which is consigned by the Leger Galleries, London, is accompanied by a MS. certificate of William Roberts, London, 1929.

Of the Hoppners, possibly the most important is the portrait of "Henry Wilson, Esq.," painted about 1800. Mr. Roberts, in a MS. certificate dated London, January 15, 1929, states: "This is an exceptionally good portrait by Hoppner . . . from the last years of the XVIIIth or early years of the XIXth century." He calls attention to the fact that it has remained till now in the possession of the direct descendants of the subject, who was the second son of John Wilson, a London merchant.

An outstanding work by Tilly Kettle is the full-length portrait of "Harriet Davy," in which Mr. Roberts sees the influence of Reynolds. Painted about 1765, the picture has passed through the collections of the Rev. C. R. Davy, Tracy Park, near Bath, 1885, and of Mrs. Arthington-Davy, Danestone House, Aberdeen. Another charming portrait is that of "Mrs. George Hartwell," by the brilliant pupil of Lawrence, George Henry Harlow, which Mr. Roberts, in his accompanying certificate dated July 21, 1930, refers to

as a very typical and charming example of the painter's work.

Sporting canvases in the later British works include excellent examples by Reinagle, Samuel Alken, Harry Hall, Clifton Thomson and others.

In the American group Thomas Sully's "Young Girl in Pink," also from the Leger Galleries, is accompanied by a letter of authentication written by Mantle Fielding. An engraving by J. C. Bromley after Gilbert Stuart's "Maria, Lady Nugent," is also to be noted.

Numbered among the modern American paintings is an important poetic landscape by George Inness. Entitled "St. Andrews, N. B.," it is a fine example of the artist's later period, and was included in the executor's sale, in New York in 1895. Several Wyants purchased from the artist's wife, are to be found in the collection, as well as examples by J. Francis Murphy, Hassam, Van Boskerck and Crane.

The French school includes several XVIIIth century portraits, and two of Lancret's genre paintings, companion pieces, both from the Chateau de Neuilly, Vente Louis Philippe. Jacques, Vibert, Cazin, Diaz and Largilliere are also represented by characteristic works.

Two companion pictures, "Spanish Goatherd" and "Spanish Peasant Girl" by Velasquez and his atelier, are also found. Both are recorded in C. B. Curtis's catalog of the works of Velasquez, and have passed through the collection of the Earl of Yarborough, of Lincolnshire, England. The latter was exhibited at the British Institution, 1850, and illustrated in *The Art Journal*, 1860. From the collection of Sir Archibald Sinclair, Bt., Scotland, comes a XVIIIth century British "Equestrian Portrait of King Charles I," by Henry Stone.

PALMER, SHEEHAN ET AL. JEWELRY

Now on Exhibition
Sale, March 4

An important collection of jewelry, featuring finely designed antique pieces set with old carved rubies, pink tourmalines and Oriental pearls, from the estates of the late Laura A. Palmer of New York, Mrs. Wm. F. Sheehan of New York, Miriam D. Thropp of Washington, D. C., Charles Hitchcock Tyler of Boston, and other sources, is now on exhibition at the American-Anderson Galleries, prior to dispersal the afternoon of March 4. The aggregation is also notable for a number of magnificent rubies, sapphires, emeralds, diamonds and other precious stones, many set in fine modern platinum mounts. Several pearl necklaces of high quality are also found.

Brooklyn Exhibits Gifts Coming From Friedsam Bequest

The Brooklyn Museum is opening today an exhibition of Paintings of the Renaissance, XVIIIth and XIXth centuries, bronze and marble statuary, furniture, tapestries, rugs, Chinese porcelains and other Oriental objects from the collection of the late Colonel Michael Friedsam presented to the museum by the executors of his estate.

Outstanding among the paintings of the French school are the depiction of Louis XI by Fouquet, recorded in the collection of Roger de Caignières in the XVIIth century and exhibited in Pavillon de Marsan and Bibliothèque Nationale in 1917; several portraits by François Clouet; near a dozen portraits by Corneille de Lyon, and a study of a Falconer by Jean Bourdichon. In the Italian group appear a portrait by Giovanni Bellini; a XIVth century triptych given to Pacino di Buonaguida by Dr. Oswald Siren; a Madonna by Sebastiano di Bartolo Mainardi; a Virgin and Child with Saints by Neri di Bicci; an Annunciation by Fra Angelico, and a portrait by Tintoretto. The Dutch masters are found in works of Thomas de Keyser, Gerard Dou and Frans Hals; while Flemish art is represented by examples of Roger Van der Weyden and Van Dyck. Paintings by El Greco and Velasquez, portraits by Lawrence and Reynolds are also included in the collection.

DOWNTOWN GALLERY

Sculpture Portraits of Ten Artists by

Reuben Nakian

Opening February 28th

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Exhibition of Recent Paintings

Feb. 27th to March 11th

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FOREIGN AUCTION CALENDAR

BERLIN

Hollstein & Poppel

February 27-28—Engravings and drawings from the collection of a German prince.

Graupe-Ball

March 6—The Goldschmidt-Rothschild collection.

DUSSELDORF

Flechtheim-Helbing-Paffrath

March 11—Paintings by old and XIXth century masters and German wood sculptures from various Rhenish collections and from the estate of the late Princess Anton Radziwill and the banker F. in Berlin.

Gal. Julius Stern.

March 18—Old and modern paintings.

PARIS

Hotel Drouot

February 27—Antique and modern objets d'art.

March 1, 2—Furniture and objets d'art from the estate of Madame A.

March 3—Important modern paintings sold by order of various collectors.

March 8—Objets d'art, furniture, old masters, tapestries, etc., from the Chateau d'Ermenonville.

CLEVELAND

For the past month the museum has had on view an exhibition of contemporary work by cartoonists and caricaturists.

Five main types of drawings have been chosen: newspaper cartoons; humorous drawings; character drawings by Covarrubias, Alajálov, and Herman Post; and caricatures by practicing painters—John Sloan, Grosz, Dehn, Peggy Bacon, Reginald Marsh, and Diego Rivera, to mention only a few.

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Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th Street.—Etchings and sporting prints.

American Academy of Arts and Letters, Broadway at 155th St.—Paintings by Gari Melchers.

American-Anderson Galleries, 30 East 57th St.—Benefit exhibition of Indian portraits during February.

American Folk Art Gallery, 113 West 13th Street.—Early American painting and craftwork.

An American Place, 509 Madison Ave.—Paintings new and old by Georgia O'Keeffe, to March 15.

American Women's Assn., 353 West 57th St.—Winter exhibition by members.

Architectural League, 215 West 57th Street.—Annual exhibition, to March 4; recent industrial designs by Walter D. Teague, to March 11.

Arden Gallery, 460 Park Avenue.—Artists in caricature and in serious vein, Feb. 28-March 14; Steuben glass designed by Walter Darwin Teague in The Modern Room, through February.

Argent Galleries, 42 West 57th Street.—Work by Canedo to March 4.

Art Center, 65 East 56th Street.—Exhibition of "packages" submitted for the second Irwin D. Wolf award, under the auspices of the American Management Association and the NAAI, to March 4; paintings and water colors by Conrad Kickert, under the auspices of the National Alliance of Art and Industry and the Harmon Foundation, to March 4.

Artists' Gallery, Towers Hotel, Brooklyn.—Work by Charles S. Aiken, to March 7.

Averell House, 142 East 53rd Street.—Sculpture by Wheeler Williams and Laurence Kenny Stevens; sporting prints, to March 15.

Barbizon Plaza Hotel.—Paintings by Hobson Pittman, to March 11.

John Becker, 520 Madison Avenue.—First exhibition of oil paintings by Elizabeth Blair; recent paintings by Jean Hugo, March 1-25.

Belmont Galleries, 576 Madison Avenue.—Primitives, old masters, period portraits.

Bourgeois Galleries, 123 East 57th Street.—Exhibition of Oriental Art; paintings by Emile Branchard, through February.

Brooklyn Museum, Eastern Parkway, Brooklyn.—Special exhibition of the Friedsam bequest; miniatures by the Brooklyn Society of Miniature Painters; biennial show of watercolors, pastels and drawings by American and European artists, to Feb. 27. Print Club of Philadelphia Show, to Feb. 26. Opening of the new decorative arts wing; special exhibition of Egyptian art.

Brummer Gallery, 55 East 57th Street.—Sculpture by Maillol, to Feb. 28; paintings by Pierre Roy, from March 4.

Business Men's Art Club, Barbizon Plaza Hotel.—Fifteen canvases by Irving Holtzman, from February 27 to March 12.

Butler Galleries, 116 East 57th Street.—Paintings "suitable for decoration."

Ralph M. Chait, 600 Madison Avenue.—The Ma Chang Kee collection of ancient Chinese bronzes.

Carnegie Hall Art Gallery, 154 West 57th St.—Members' exhibition of paintings and prints.

Caz. Delbo Galleries, 561 Madison Ave.—Oils by Charlotte Kudlich Lermont, until March 10.

Columbia University, Philosophy Hall.—Walter Scott centenary exhibition of mss. first editions, etc.

Contemporary Arts, 41 East 54th Street.—Paintings by Michael Rosenthal, to March 4.

Delphic Gallery, 9 East 57th St.—Photographs by Doris Ullman and paintings by Catherine Klenert, February 27-March 11.

Demotte, Inc., 25 East 78th Street.—Romanesque, Gothic and classical works of art; modern paintings.

Downtown Gallery, 113 West 15th Street.—Sculpture by Reuben Nakian and watercolors by Stuart Davis, beginning February 28.

A. S. Drey, 680 Fifth Avenue.—Special exhibition of Italian Primitives.

Durand-Ruel Galleries, 12 East 57th St.—Exhibition of paintings by Derain and of ancient African sculpture, organized by Mr. Paul Guillaume of Paris, to March 11.

Ehrlich Galleries, 36 East 57th Street.—Paintings by Old Masters, to Feb. 28. Mrs. Ehrlich—Dining tables with historical settings.

Eighth Street Gallery, 61 West 8th Street.—Paintings and drawings by John Graham, during February; water colors by Burliuk, Datz, Davidson, Dirk, Fox, Liberte, Loneragan, Noda, Shane and Wilenchick, to March 4.

Fearon Galleries, 25 W. 54th St.—Paintings by Roland Strasser, done in Ball.

Ferargli Galleries, 63 East 57th Street.—Prints, drawings, watercolors and sculpture of cats by modern American artists.

Fifteen Gallery, 37 W. 57th St.—Paintings and watercolors by Gladys Brannigan, to March 4.

French & Co., Inc., 210 East 57th St.—Permanent exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.

Gallery, 144 West 13th Street.—Sculpture by Paul Flene, to March 12; works by Elisheus of the "romantic period."

Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists.

Paseal Gatterdam Galleries, 145 West 57th Street.—Watercolors of New Mexico and New England by Loran F. Wilford, to March 4.

Goldschmidt Galleries, 730 Fifth Avenue.—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal.—Prints by Earl Hoerter, to Feb. 28; etchings by James Allen, Frank W. Benson, Frank Nankivell, John E. Costigan and George E. Burr.

M. Grieve, 386 Park Ave.—Portrait frames. Largest collection of rare examples of all periods.

G. D. R. Studio, 9 East 57th Street.—Paintings by Avery Dodds, Fawcett and Ross, February 27-March 11.

Grant Studios, 114 Remsen St., Brooklyn.—Etchings by American artists.

Harlow, McDonald Co., 667 Fifth Ave.—Early aquatint and lithographic views of American cities, rural etchings by Alexander Walker, and etchings by Rembrandt's contemporaries, during February.

Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 54th Street.—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.

International Gallery, 17 West Eighth Street.—Paintings by Solman, Sholl, Neal and Spivak.

The Jumble Shop, 28 West 8th Street.—Selected pictures by various artists, to March 24.

Marie Harriman Gallery, 61 East 57th Street.—Paintings never shown hitherto in America by six foremost modern French masters.

Kennedy Galleries, 785 Fifth Avenue.—Old prints—colleges and schools during February.

Keppel Galleries, 16 East 57th Street.—Etchings and watercolors by Andrew R. Butler, to March 11.

Kleemann-Thorman Galleries, Ltd., 575 Madison Ave.—Prints by contemporary artists and old masters.

Kleinberger Galleries, 12 East 54th St.—Paintings by old masters.

Knoedler Galleries, 14 East 57th Street.—Flower paintings by Adele Herter, to March 4; engravings by Shongauer and Durer, to March 18.

Kraushaar Galleries, 680 Fifth Avenue.—Paintings by contemporary Americans, to April 1.

John Levy Galleries, 1 East 57th Street.—Paintings by old masters.

Julien Levy Gallery, 602 Madison Avenue.—Drawings by Pavel Tchelitchew and photographs by Kurt Baasch to March 25.

Lillienfeld Galleries, Inc., 21 East 57th St.—Paintings by old and modern masters.

Macbeth Gallery, 15 East 57th Street.—Group of younger painters, to March 6.

Pierre Matisse Gallery, Fuller Bldg., 51 East 57th St.—Modern French Paintings.

Metropolitan Galleries, 730 Fifth Avenue.—Paintings by old masters.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Special display of the Friedsam bequest. Recent Egyptian accessions (3rd and 5th Egyptian rooms). European fans; print accessions of 1931-32.

Midtown Galleries, 559 Fifth Ave.—12th group show thru March 2; oil paintings by Homer Boss, to March 4.

Milch Galleries, 108 West 57th Street.—Special show of paintings by Eakins, through February.

Montross Gallery, 785 Fifth Avenue.—Recent paintings by William L'Engle, February 27-March 11.

Morton Galleries, 127 East 57th Street.—Small paintings by A. F. Levinson, to March 6; water colors by Josef Lenhard; lithographs by Eugene Fitch, to March 6.

Museum of the City of New York, Fifth Avenue at 104th St.—Recent accessions of portraits and views of New York, to Feb. 27. Open holidays 10 a. m. to 6 p. m.; Sundays 1 p. m. to 6 p. m.; other days 10 a. m. to 5 p. m., except Tuesdays when museum is closed. Admission free except Monday, when fee of 25c is charged.

Museum of Modern Art, 11 West 53rd St.—Retrospective show of paintings, sculpture and drawings by Maurice Sterne; color reproductions of the Mexican murals by Diego Rivera, shown in a modern architectural setting.

National Arts Club, Gramercy Park.—Studies for mural paintings and sculptural decorations.

J. B. Neumann, 40 East 49th Street.—Works by modern American and foreign artists.

Newark Museum, Newark, N. J.—Aviation and its place in art. Special exhibition of European and Oriental arms and armor. The Jaehne loan collection of Netsuke. Modern American paintings and sculpture. Closed Mondays and holidays. Sculpture (in court). Life in Latin America (Junior Museum.)

New York Historical Society, 170 Central Park West (76th Street).—Portraits of Mayors of New York City from 1789; ship pictures and related memorabilia, after 1807.

Newhouse Galleries, 578 Madison Avenue.—Paintings by William Merritt Chase, from February 28-March 25.

Frank Partridge, Inc., 6 West 56th Street.—Special exhibition of old English needlework from the XVIIIth and XVIIIth centuries held for the benefit of St Luke's Hospital.

Georgette Passedoit Gallery, 30 East 63rd Street.—Paintings by Philippe Le Molte, March 1-31.

New York Public Library, 476 Fifth Ave.—Centenary exhibition of Manet prints, to March 31; bookplates, pictorial and heraldic, to Feb. 28; America on stone, to Feb. 28.

Raymond & Raymond, 40 East 49th St.—The work of living painters in facsimile reproduction, to March 4.

Rehn Galleries, 683 Fifth Avenue.—Paintings by Henry Mattson, to March 11.

Reinhardt Galleries, 730 Fifth Avenue.—Paintings by old and modern masters.

Rockefeller Center, Sixth Ave. and 5th St.—College Art Association International—1933, to Feb. 28.

Rosenbach Co., 15 East 51st St.—Important collection of manuscripts, books, prints, silver racing cups and objects vertu, connected with sports.

Schultheis Galleries, 142 Fulton Street.—Paintings and art objects.

Schwartz Galleries, 507 Madison Avenue.—Water colors and etchings of game birds by Roland Clark.

Scott & Fowles, Squibb Building, Fifth Avenue and 58th Street.—XVIIIth century English paintings and modern drawings. Water colors by Rowlandson (1754-1827).

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.—Works of art.

Jacques Seligmann Galleries, 3 East 51st Street.—Paintings and works of art by old and modern masters.

E. & A. Silberman Gallery, 32-34 East 57th Street.—Water colors and drawings of Albert Gold, sponsored by L. E. Rowe, director of the Rhode Island School of Design.

Marie Sterner, 9 East 57th Street.—Costume designs by Lillian Gaertner Palmado, to Feb. 28.

Valentine Gallery of Modern Art, 69 East 57th Street.—Paintings by Raphael Soyser, to March 4.

Vernay Galleries, 19 East 54th Street.—XVIIIth century English furniture, porcelain, silver and paneled rooms.

Wanamaker Gallery, an Quatrieme, Astor Place.—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

Wanamaker Gallery, an Quatrieme, The Waldorf-Astoria, Park Avenue and 49th Street.—Antiques and objets d'art.

Wells, 32 East 57th Street.—Early Chinese art.

Weyhe Gallery, 794 Lexington Avenue.—One-man show of sculpture by Marion Walton, from February 27; exhibition of fifty modern prints constituting the most distinguished work in this field during 1932.

Whitney Museum of American Art, 10 West 8th Street.—Paintings and prints by Chicago Artists, Feb. 28-March 29.

Wildenstein Galleries, 19 East 64th Street.—Opening exhibition in the new building.

Yamanaka Galleries, 680 Fifth Avenue.—Exhibition of sculptures from the rock caves of Tien-lung-shan and Yun-kang; Japanese arms and armor of the Tokugawa period.

Howard Young Galleries, 677 Fifth Avenue.—Special exhibition of paintings by XVIIth century Dutch masters.

Zborowski Gallery, 460 Park Avenue (at 57th Street).—Paintings and drawings by Renoir, Seurat, Degas, Modigliani, Toulouse-Lautrec and Utrillo from important private collections in France.

MISS PUTNAM TO MAKE RAPID BUST

Miss Brenda Putnam has consented to attempt to make a life size portrait bust of Dr. Genthe in two hours, on the evening of February 23 at 8:30 o'clock at the Grand Central Galleries, where she is having a one-man retrospective exhibition.

The public are invited to be present, and an admission charge of \$1 will be made, the proceeds from which will be contributed towards the fund for the benefit of needy artists.

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THE GORDON GALLERIES

PAINTINGS
ETCHINGS
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39 ADAMS AVENUE EAST, DETROIT

INDEPENDENTS TO OPEN ON APRIL 7

Because of the large number of street and shop markets to help the "poor artists," there has been a rumor that there would not be enough artists left to rally around the banner swung for so many years by The Society of Independent Artists, and that there would be no 17th Annual Exhibition. Such is by no means the case, according to John Sloan, President, who states further:

"Now we have the International show to set up a kind of standard and the Independents have an opportunity to eclipse it with the works of American Independent Artists who may have been overlooked by dealers and the International."

The Independent Show, which will be held in the Grand Central Palace from April 7th until April the 30th, inclusive, continues the no-jury, no-prizes policy which it first sponsored, in America, seventeen years ago and from which sprang the other Independent Societies throughout the country, as well as many startling "discoveries" for the art world.

"The place of the Independents in the art world," says Mr. Sloan, "is not only secure but it is still necessary, for the United States becomes more art conscious every year and will continue, as long as the country itself does, to progress along the lines of art. There will always be undiscovered or neglected artists and for them the Society of Independent Artists has annual open galleries. It offers great opportunity for art lovers to see what this country is doing now toward art development."

The fee of nine dollars does not cover the expense of the metropolitan show in the Grand Central Palace. Although the Independents economize in every possible way, it has seldom been entirely self-supporting. Belief in its importance has been evidenced by the generous donations of patrons.

Not forgetting the society which first showed their paintings, fourteen years ago in the Independents Show, six American Indian artists, who have received national recognition since then, are making six large murals especially for the forthcoming 17th Annual Exhibition. The Indian artists to be represented are: Awa Tsiroh, Oqwa Pi, Tonita Pena, Vigil Romondo and two Navajo Indians who are sending sand painting designs.

Those who were in doubt about the activities of the Society of Independent Artists and wish to join this year, may send their dues to Mr. A. S. Baylinson, secretary, 54 West 84th Street, New York City.

RECENT AUCTION PRICES

LEITER AMERICANA

American-Anderson Galleries — High prices were reached for many rare items of Americana from the library of the late Levi Z. Leiter, dispersed on February 15 and 16. The grand total for the sale amounted to \$74,628.50, the principal prices reached being as follows:

- 11—Set of Audubon's folio "Birds of America," with the first ten plates in their earliest state; engraved by W. H. Lizars and Robert Havell, Jr.; London, 1827-38; Purchased by a Private Buyer\$5,200
- 22—Probably a unique copy of Eliot's Indian Bible, one of the largest and finest in existence; Barnett J. Beyer 1,750
- 33—Thomas Budd's "Good Order Established in Pennsylvania & New Jersey in America," printed at Philadelphia in 1685; printed by Bradford, the first printer of Pennsylvania; Dr. A. S. W. Rosenbach 1,10
- 39—"A Brief Description of The Province of Carolina on the Coasts of Florida," London, 1666; first printed description of Carolina; Barnett J. Beyer 1,200
- 42—Champlain's "Les Voyages de la Nouvelle France," Paris: Claude Collet, 1632; first complete edition; Barnett J. Beyer 1,000
- 49—A collection of books, pamphlets, etc., printed in the Confederate States; Barnett J. Beyer 2,750
- 93—Ralph Hamor's "A True Discourse of the Present Estate of Virginia," London: 1615; Dr. A. S. W. Rosenbach 1,300
- 98—The Hartley Papers, from the personal file of David Hartley, Minister Plenipotentiary from the Court of Great Britain, about 180 letters, etc., covering negotiations between Great Britain and the U. S. of America from April 18, 1783, to January 16, 1785; Lathrop C. Harper 5,400
- 114—Indian Treaty, one of 2 copies located, South-Carolina, Charles-Town, 1764; Dr. A. S. W. Rosenbach 1,300
- 117—Jefferson's own copy of his notes on the state of Virginia; London: 1787; Barnett J. Beyer 6,800
- 128—"The Power of the Gospel," by George Keith, from the press of Thomas Reading of Annapolis, one of 4 copies located; Dr. A. S. W. Rosenbach 1,650
- 152—One of 7 copies located of the earliest known issue of the Maryland press, the declaration that caused the downfall of Lord Baltimore and the transfer of Maryland to the Crown of England; Dr. A. S. W. Rosenbach 1,600
- 156—First edition of Cotton Mather's History of King William's War; Boston in New-England, 1699; Goodspeed's Bookshop 1,100
- 162—Thomas Maule's (?) "Tribute to Caesar," by Philelethes, Philadelphia, 1712-15 (?). The only copy located; Dr. A. S. W. Rosenbach 1,000
- 178—John Norton's "The Heart of N-England rent at the Blasphemies of the present Generation," the earliest official work attacking the Quakers published in New England, 1659; Goodspeed's Bookshop 1,100
- 188—A collection of early Pennsylvania tracts and broadsides—some the only copies located, 1717-73; Barnett J. Beyer 2,000

- 232—Thomas Symmes' "Lovewell Lamented, Or a Sermon Occasion'd by the Fall Of the Brave Capt. John Lovewell And Several of his Valiant Company," printed in 1725 at Boston; the only perfect copy located; Dr. A. S. W. Rosenbach 1,400
- 245—One of General Washington's great historic letters, December 22, 1777, written during the darkest period of the American Revolution, to the President of Congress, Henry Laurens; Barnett J. Beyer 1,400
- 246—Washington's own filing copy, with all but the signature in the hand of Robert H. Harrison, his secretary (as is the preceding item), December 23, 1777, of his letter to the Continental Congress to save his army from starvation, his soldiers from freezing, and the country from the ravaging parties of the enemy; Barnett J. Beyer 1,900
- 249—George Washington autograph letter, Fredericksburg, November 14, 1778, to Henry Laurens, giving his opinion of foreign entanglements as expressed in his opposition to a French-American invasion of Canada; Gabriel Wells 3,750

AVERELL HOUSE SALE

American-Anderson Galleries — The Averell House collection of art for Gardens and Interiors, dispersed on February 18, realized a total of \$27,162. We list below the principal prices obtained in the sale:

- 86—Two gilded bronze statues, "Ducks Feeding," by Wheeler Williams, signed and dated "1930"; M. V. Horgan, Agent \$700
- 109—Wrought iron round tree bench in two parts, English, about 1790, original state; W. W. Seaman, Agent 650
- 143—Bronze fountain, "Eros on Turtle," by Janet Scudder, American; 1873; J. W. Seagrave 700
- 148—"Mrs. Murdoch and Children," by Benjamin West, P. R. A., American; 1738-1820; J. G. Hamilton 1,300
- 157—Georgian marble mantel with bas-relief of golfers at Glen-eagles, from Calcutta Park, near Reading, England; Charles H. Sage 850
- 190—Pair of heroic carved Portland stone urns on plinths, English, about 1700; Phillip L. Goodwin 1,100

NEW YORK AUCTION CALENDAR

American-Anderson Galleries 30 East 57th Street

March 2—XVIIIth century British paintings, American landscapes and a group of Old Masters, coming from Harold L. Leger of London, the estates of the late Charles Hitchcock Tyler of Boston, the late Mary Heney and other consignors. Now on exhibition.

March 1, 2, 3—Library formed by the Hon. Willis Vickery of Cleveland, featuring English literature of the XVIth, XVIIth and XVIIIth centuries. Now on exhibition.

March 4—Jewelry from various sources. Now on exhibition.

BUFFALO

The International Watercolor Exhibition assembled by the Art Institute of Chicago, and shown there in May, 1932, is now being displayed in Buffalo. It will be on view at the Albright Art Gallery until March 19th. At the same time, the thirty-ninth exhibition of the Buffalo Society of Artists will also be shown. The Watercolor Exhibition, consisting of some one hundred and sixty paintings, affords a most interesting cross section of international art in a medium which is rapidly gaining in popularity. Also, it is the only international exhibition in this part of the country on the season's calendar, and thus forms a certain unit with the 1933 International at the Rockefeller Center in New York, by showing practically the same choice of artists in a different medium.

The "International" at Buffalo contains every variety of style which can be encountered in the medium of watercolor.

CLEVELAND

The Museum of Art has acquired a standing figure of Vishnu, of brass, but bearing the similarity to bronze by virtue of the patination. Mr. Hollis says that the figure was cast according to the *cire perdue* process, possibly in the XIIIth century, but certainly before 1400.

Two Italian embroideries, dating from the first half of the XVIth century, have been added to the textile collection of the Museum. These were given by Max Littwitz in memory of Mrs. John L. Severance. It is considered probable, judging from the heraldic arms which they bear, that the orphreys, once the adornment of some splendid vestment, were the gift of a Terzagio and a member of some illustrious family united with them by marriage.

pressionistic-atmospheric handling of landscape by Vlaminck, the geometric abstract subjects by the super-realists Paul Klee and Otto Dix, the satirical colored wash etchings by George Grosz, and the entire paintings by Glenn Coleman. Among the Americans are also Wanda Gag, William Zorach, Josef Bakos, George Eggers and Harry Herring. There are further the Mexican, Jean Charlot, the Russian Wassily Kandinsky, Kokoschka from Austria, Andre Lhote and Jean Hugo from France, Gwen John from England and many others.—N. L. C.

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